SURE THAT ENGLISH CAN BE INTELLIGIBLY SUNG

The Week at the Opera.

MONDAY-"Tosca," Mme. Fremstad, Mr. Caruso, Mr. Scotti.

WEDNESDAY—"The Tales Hoffmann," Mmes. Hempel and Bori, Messrs. Jorn, Gilly, Rothier, De Segurola, Reiss and Didur.

THURSDAY (matinee)- "Manon," Miss Farrar, Messrs. Caruso, Gilly and Rothier.

THURSDAY (evening)-"Il Trovatore," Mmes. Gadski and Homer, Messrs. Martin and Amato. FRIDAY-"Die Walkuere," Mmes.

Fremstad and Gadski, Messrs, Urlus, Braun and Roysdael. SATURDAY (matinee)--"La Travi-

ata." Mme. Hempel, Mr. Macnez and Mr. Amato. SATURDAY (evening) - "Faust," Miss Farrar, Messrs, Jorn, Gilly and

Rothier.

By W. J. HENDERSON.

Francis Rogers, the distinguished barytone, has long been known as an ardent student of enunciation in song. and a firm believer in the English language as a factor in lyric art. It was hardly to be expected that he would permit the numerous expressions of opinion on the delivery of the excellent artists recently heard in an opera in English at the Metropolitan Opera House to pass unnoticed. He writes to the music critic of THE SUN thus:

"The commentator of the Tribune in his review of the first performance of 'Cyrano' estimates that he could recognize one word in tifty as sung on the stage, and adds, with philosophic equanimity, that he probably could have done no better had the opera been sung in Italian, French or German. A great many critics, both professional and amateur, share this hopeless feeling in regard to the possibility of singing operatic texts intelligibly, saying that the great size of modern opera houses, the sonerity of the modern or-chestra and the poor diction of singers in general preclude all chance of our ever being able to follow an operatic librette by ear. If this is all true, why not make a radical change in our theories about operatic construction and write textless operas?

"Why bother about librettos, if they are unintelligible, no matter in what language or by whom they are sung? Let the composer dispense altogether with libratics. All he would need would be a suitable scenario. The voices he would treat merely as instruments permitting the singers to vocalize their parts on such vowels as they deemed which does not flow, but is a study in

with the same orchestra, but with a different set of singers. It was sung in German, and although German is no easier to sing than English I was able to distinguish a great many words, sometimes whole sentences. Urius, the new tenor, was especially successful in making his words plainly audible. A making his words plainly audible. A few years ago Plancon and Gilibert than of this principle. But the reader outward form. Yet it has been found in the curve and movement of his melody. That English can be sung as distinctly as any other language ought to be a self-evident proposition, yet for some reason it is not so accepted. The argument seems to be that since Italian is the easiest of all languages to sing. English, being so different from Italian, must be impossible. But German is still further from Italian in infer genius and outward form. Yet it has been found proved to us night after night that French can be sung intelligibly even in the Metropolitan with full orchestra. It would not be a difficult task to make a pretty long list of foreign opera singers whose diction is practically always clear and effective.

"Can it be that our native singers have not mastered the science of Engfish diction? This explanation is worth thinking about, anyway. It is perfeetly true that large auditoriums and orchestras do tend to absorb the penetrating qualities of voices, and I am therefore not so optimistic as to believe that we shall ever hear all the words of an Engish (or any other) libretto, but I am confident we shall certainly do better than one word in fifty I expect to live long enough to see the ratio reduced to one in three, or even one in two. Do you think I am over

sanguine? Francis Rogers."
Mr. Rogers is not at all too sanguine. It is possible to deliver any text so that every word, not one in or one in two, can be understood, provided the composer writes the music se that this end can be accomplished. But it is not at all probable that any composer will seriously endeavor to do so. for in order to realize his object he wi have to write music to which very few people will be willing to listen.

The composer of "Cyrano" in a private letter to the writer of this department of THE SUN defends himself against the charge that he has so set the text of the opera that it cannot be intelligibly sung He truthfully denies that this assertion altogether justifiable. A very large part of the text is set so that it can b understood and some of it was understood. But Mr. Damrosch reiterate what has often been said by those who have examined the subject from all sides, namely that the only way in which an operatic text can be set so that every syllable can be understood by ar audience is to write nothing but recitative accompanied very lightly

It is a curious fact that in all com ments on the enunciation of singers no adequate consideration is given to the character of the music which they are singing. It is said that the words cannot be heard because the theatre is too large or the orchestration too heavy or the enunciation bad. Quite as often the reason is that the musical setting of the words is such that the delivery of them in clear cut style is impossible. But to this as a radical defect in the music of the opera is not always a correct judgment.

Whenever it becomes necessary for the sake of the melody to expand a word danger of unintelligibility arises. We sing vowels: we enunciate with con sonants, but there are certain character-

tain absolute intelligibility a composer shall not change the quantity of the

note for it he will distort the word and

our words "take," "tick," "took," "tack." sible to write vocal music in such a way "talk." The consonantal outlines of these words are identical. The only possible way of telling one from the other is by the vowel sound. Let us suppose then that a composer has before him a line in which the emphasis falls on the less true that serious study of the word "talk". word "talk." He can write a fairly long genlus of the English language by muword "talk." He can write a tairly long genius of the English attachments for that word and be sure that he sicians would lead to a far better union will not destroy its identity, but if the emphasized word chances to be "tick," meet, even in so recent a work as what is he to do? If he writes a long "Cyrano."

Writers of texts will have to give propably make it unintelligible to two- quite as much consideration to the subthirds of the audience. If he writes a ject as composers give, for nothing is short note for every such word he will easier than to write good rhythmic lines. have to content himself with a melody which will not sing well. The text writ-



Boston the caprice the galop, a native of Hungary, and the polka, which came from Bohemia to Paris about 1850 and created a veritable revolution in dancing, becoming immensely popular in all laborators. Champs Elysées Opera House in Paris. All these offers he has positively declined. Dr. Muck will be in Boston at least until the end of the season of 1916-1917. immensely popular in all classes of society.

The New York Symphony Orchestra, con-ducted by Alexander Saslavsky, will play and the soloists will be Miss Florence Hinkle. soprano: Hans Kronold, cellist, and Efrem Zimbalist, violinist. The complete programme follows:

Dances of the Pyrnees. Three Songs with Piano: Serenade, Norse

Lina Cavalieri, Hippodrome To-Night.

Maiden's Lament, Pourquoi je t'aime, Flor-

Two dances for orchestra.
Suite for violin andpiano, "To the Forest,
Efrem Zimbalist.

Songs with orchestra: The folded rose from "The Flight of Time") Music of Hungary, Miss Florence Hinkle.

Dances of the Pyrenees, two movements.

Carnegie Hall on Wednesday evening.

April 16. The chorus is composed of the University Chorus (third season), the

(seventeenth season), the combined cho-

ruses numbering 300 voices. They are under rehearsal separately with Walter

Henry Hall at present and combine for final rehearsals with him. Mr. Hall will conduct

the entire concert and has engaged seventy

nembers of the Philharmonic Society for

his orchestra. The first American pro-

duction of Elgar's secular cantata "King

'Music Makers" in the same hall for the

work,"The Golden Legend," will be re-

contralto: Dan Beddoe, tenor, and William

Mme. Marie Rappold has sailed for Berlin,

will return at the end of next month to sing

at seventeen concerts and festivals. Of

Dallas, Ann Arbor, Cedar Rapids, St. Paul

Duluth and Syracuse, N. Y., on June 16,

the soprano then having sung fifty-nine

concerts in addition to twelve appearances

those vitally interested in the Boston Sym

phony Orchestra. Dr. Muck's present con-

of asking a release. In other words there has been absolutely no foundation for any

Olaf" was given at Carnegie Hall under

inineteenth

Brooklyn Oratorio Society

Romance for 'cello and orchestra, Hans

ence Hinkle

Kronold

vived.

The final concerts of the season by the An orchestral concert of the compositions of Celeste D. Heckscher will be given at Acolian Hall Friday evening, March 14. The New York Symphony Crebscher 14. The New York Symphony Crebscher 14. March 20, and Saturcay afternoon, March 22, The feature of the Thursday evening pro-gramme will be Charles Martin Loeffer's tone poem "A Pagan Poem" for orchestra, pianoforte, English born and three trumpets obbligati, which was played here six years ago by Dr. Muck. It was at that time generally regarded as Mr. Loeffer's highest achievement in music. Anton Witck, the

P. M.

Neapolitan Duet Mme. Lina Cavalieri and Lucien Muratore.

at 3 P. M. The programme: Per questa bella mano..... Un ruisselet bien clair... Prüfung des Küssens Liebeslauschen..... An die Leyer Gesangdes Harfners. An Schwager Kronos... Helle Nacht Vieille Chanson O thou billowy harvest field S. Rachmaninoff

Go. Lovely Rose...... John Carpenter Don't Care...... Sweet Kate.

Ausfahrt. Altassyrisch. Die Maulbronner Fuge.... Die Heimkehr. At the second concert of the Olive Media Quartet at Rumford Hall Wednesday eve-ning, March 12, the following programme

will be played:

Fannie Bloomfield Zeisler will give her Mme. Sembrich is now on the last lap of her concert tour for this season, which

scheduled a spring concert at Hall on Tuesday afternoon, March 25.
Hall on Wednesday evening. To-day she gives a recital in Cleveland. Ohio, after which she will go to Toledo Frie and Rochester. During Holy Week she will rest in this city. Elena Gerhardt, who will give her last song recital in Carnegie Hall on Tuesday

afternoon, April 15, has just received a command from the King and Queen of England to give a recital before them at the end of May On May 25 Miss Gerhardt will also be the soloist at the Wagner festival centennial, to be held in Leipzig.

Pasqualie Tallarico, a young Italian planist, will give a recital in Accord on Monday afternoon, March 31. A feature of the Flonzaley Quartet's con-

cluding concert in Aeolian Hall to-morrow evening will be the Beethoven quartet in minor, op. 18. No. 4. This is one of a set of six quartets published in 1801. It was of this work that the celebrated theorist As a contrast to this last word in choral Beethoven he replied, "Beethoven! Have Solosts for the concert are: Miss nothing to do with him. He has never Grace Kerns, soprano; Miss Mildred Potter, earned anything and will never write any-As a matter of fact the C minor quartet has since been regarded as one of the most striking of Beethoven's works. The second number where she will make several appearances in opera. The short season there will be on the Flonzaleys programme will be liuseppe Sammartini's "Sonata a tre. Sammartini, who was born in Milan, but who Moussorgsky's genius, as he doe ("Meistersinger"), Elsa and Elizabeth at Helsingfors and Stockholm. Mme. Rappold oboist of his day and besides obtaining prominence as a composer was musical director of the chamber concerts of Frederick Prince of Wales. This sonata was one of twelve published in 1738. When they appeared the composer expected that the Begue and Ananian. Mr. Toscanini will entire first edition would be promptly sold | conduct out, but unhappily this did not happen and in his rage he destroyed the plates and most of the copies. In consequence they became extremely scarce. A publisher was tempted to reprint them and their success was so marked that it led to the publication | duct. of many others of Sammartini's 'works.' The Schumann quartet in A minor will conclude the programme.

Louis Zuro, director of the Zuro Opera the Thalis Theatre and will start the spring reports seem to be unanimous concerning season of grand opera at popular prices early in April. Mr. Zuro has chosen the Thalia Theatre as it is the nicest, largest The gossips have even named and most popular theatre on the East Side. Felix Weingartner as his successor. These It is situated on the Bowery near Canal reports have caused much annoyance to street, and is within easy reach of all the music loving masses.

tract with the orchestra has four years to run, and there is no shadow of truth in the report that he has any intention whatever drome to-night is as follows: The programme of the concert of Lina Overture (William Tell) . Orchestra, Edouard Tourgon, conductor.

Aria from the opera "Werther"....Massenet

Massenet Mme. Lina Cavalieri and Lucien Muratore

Marche Hongroise (Damnation of Faust) Orchestra, Edouard Tournon, conductor. Chansons Napolitaines (Songs)

Mme. Cavalieri.

The Flonzaley Quartet to-morrow// night. Mme: Olive Fremstad Line Caralieri, Hippodrome, To Night. as Tosca to-morrow Evening. justly admired concert master of the orchestra, will play the Brahms concerto. The principal number of the Saturday pro-

most becoming to their voices. He vocal staccate, would, in this fashion, be freed from Now consider the other case, that of the difficult task of finding a libretto words in which the vowel sound is the able to withstand the onslaughts of same and the identity of the word singers, stage managers, newspaper critics, literary experts and the public at large; the singer would be relieved of the responsibility of trying to let the public into the secret of what he is singing about; and the public itself words as "bide," "ride," "hide," "side" and "fine," "sign," "mine," "line," &c. Here with the long yowel (in this case would be no worse off than before. But is the case as hopeless as this? clently good for singing) the composer Cyrano' was given on a Thursday; may be tempted to dwell on the word the blame for indistinct the following night I heard 'Tristan and indulge in a long note essential to be laid upon the singer. and Isolde, given in the same theatre the curve and movement of his melody.

few years ago Plancon and Glibert tions of this principle. But the reader outward form. Yet it has been found familiar with his own language will possible to sing German intelligibly exsyllables which would become hope- sible. lessly indistinct if set in syllabic quan- Cooperation and study of the subject those of ordinary speech.

goes over the footlights is groundless. Not every word in a spoken drama is understood by all of an audience. But enough is heard even by the dull ears to carry the message of the play, and composer and the singer.

Those who demand intelligibility of text in every measure of an operatic score are in all probability forgetting the musical exclusions which are implied. These embrace all figuration, of whatever kind, which cannot be made coincident with the syllabic construction of the word, and this in at least 60 the possibility of writing two or three

notes on one syllable. One of the first things that would hus have to go by the board would be all floridity, even of the simplest kind. Rejoice, rejoice greatly," in Handel's 'Messiah" would become an abomination of desolations and we should even raise our eyebrows at his setting of uch clauses as "He shall feed his flock like a shepherd." with its five slowly moving slurred notes on "shep."

We must forgo the joy of listening o much of Mozart, for he is a sinner f the darkest kind. Let a single instance serve as an illustration. In th first air of the Queen of the Night in "Die Zauberfloete" he writes twelve and threequarter measures, containing 146 notes, on the word "dann," not a very important word at that. But how the singer loves that broad A!

But it really is not necessary to wander through scores picking out examples of words maltreated for the sake of clear. Such simple devices as Wag-ner's favorite "turn" would have to be avoided in most places where melodically they would be beautiful and expressive.

The whole thing reduces itself to this. that those who demand that every word shall be clearly enunciated are asking that the composer shall frequently sacrifice the larger expressional resources

but give it sufficient time to of declamation need hardly expect to

ers and the musicians will have to cooperate and come to a very clear under-standing of their relative duties before the blame for indistinctness can fairly

Tales of Hoffman.

de Segurola as Spalanzant

without trouble to himself call up cept when the combination of text and numerous words of two, three and four music is such that this becomes impos-

titles deviating even a fraction from from all sides by ail the interested parties must bring the solution of the prob-The proposition that good music can lems of creating an operatic song speech be continually written throughout an in English which will convey to an audiopera score without modification of the ence most of the words of the lines. But speech quantities of syllables is in plain no one will wish to see levely musical ruth absurd. The thing never has characterists obliterated for the sake been done, and in all human probability of distinctness of utterance. There are never will be. There is no reason why purely decorative effects in vocal music ald be. The assumption that a as in all other art worthy of the name, lyric drama cannot be properly made and these must be preserved, even if or appreciated unless every word in it they do not serve to carry over the footlights every syllable of the text

NOTES OF MUSIC EVENTS.

At Aeolian Hall this afternoon at the con- minor ert of the Symphony Society of New York. Walter Damrosch conductor, the symphony will be Tschaikowsky's fourth in F minor. Though not as well known as the celebrated Pathetique" (No. 6) or even the fifth, this fourth symphony was its composer's own favorite, and was said by him, in a letter to his benefactress, Frau von Mock, per cent. of the cases would preclude to express the hopeless struggle of human- Stabat Mater. ity against fate. Though its general atmosphere is gloomy it contains a delightful movement for pizzicato strings which has become a favorite concert number. John McCormack, the Irish tenor, will appear as soloist, as will also Gustave Langenus, the first clarinet of the orchestra. The concert will close with Schubert's Marche Militaire, orchestrated by Leopold Damrosch. At the last pair of concerts, March 14 and 16, Miss Elena next Saturday afternoon, in Carnegle half will be the soloist; the symphony Hall with a spring festival of music and the first part of the programme Marche Militaire, orchestrated by Dr. lections from Mr. Damrosch's new opera "Cyrano" will be played. Leo Schulz, the popular leader of the

cello choir of the Philharmonic Society of suites of famous composers, as follows New York, will be the soloist of the concert Two Pantomimic Dances from to be given under Josef Stransky this afternoon in Carnegie Hall at 3 o'clock. Schulz, who for several seasons was solo cellist of the Gewandhaus Orchestra in Leipsic, the Berlin Philharmonic and the Nuteracker Suite. Boston Symphony orchestras, was subs of words maltreated for the sake of quently secured by the New York Phil-melodic beauty. The point should be harmonic, of which he has long been a prominent nember. In this concert will be heard in Lindner's concerto for Roses from the South violoncello in E minor. The programme violoncello in E minor. The programme comprises further Tschaikowsky's Symphony "Pathetique," Mendelssohn's Overture "Ruy Blas," the love scene from "Aida" Part II. will be an illustrated hist the dance from the sixteenth centure. attracted an audience which broke all pre-

Gustave Langenue, Soloist Symphony Society, Acolian Hall, To. Day.

gramme, devoted to "the romantic composers," will be as follows:

Mendelssohn, Symphony, "Scottish, minor

Society will be given on Tuesday evening next in Carnegie Hall, under the direction of Mr. Frank Damrosch. The programme of this concert, which will bring to a

Tenebrae Factae Sunt Adoramus Te ... Nanini the latter category the most important ones Bach at which she is principal soloist are Sing Ye to the Lord . . Schicksalslied. Brahms | the Spartansburg festival, April 30; Houston, Der Tod, das ist Die Kühle Nacht Cornelius Welsh Songs Leslie which will bring to a close a busy seaso Spanish Serenade

Damrosch, and will contain dance music

Spanish Rhapsody Waltze s: Dance of the Sylphs Waltz from Suite for Strings

Verdi of these reports which have caused so much Part II. will be an illustrated history of

Walter Henry Hall's leadership, and on this occasion he will produce the same composer's

first time in America. This choral work was written for the Birmingham festival, England, held last October, and it is scored for chorus, contralto soloist and a large Weber, Overture, "Preciosa. modern orchestra and requires about forty-five minutes for its performance. Schumann, Symphony No. 3, "Rhenish,

Schubert, Symphony, "Unfinished," B writing Sir Arthur Sullivan's most famous

close the twentieth season of the society, is followed by one appearance each as Erchen

at the Metropolitan Opera House, at the Boston Opera House and two with the Dippel forces. Rumor and gossip have been busy for will be played by the New York Symphony everal weeks past making plans for Dr. Orchestra, under the direction of Walter Karl Muck, the conductor of the Bostor Symphony Orchestra. There have been selected from the symphonies, operas and some variations regarding just where in Europe he is going next fall, but all th Gluck his leaving Boston and the Boston Sym Spanish Dances phony Orchestra at the end of the present

Bizet Tschaikowsky Strauss

"Feuersnot" by Richard Strauss, and Smetana's Tone Poem "From Bohemia's Woods and Fields." The Philharmonic Orchestra under Mr. Stransky appears in Baltimore, Washington and Richmond, March 10, 11 and 12, giving there the final Philharmonic subscription concerts of a Philharmonic Subscription concerts of a Philharmonic Subscription concerts of the Clair Cavalieri and Lucien of Felix Mottl. Efforts of every kind have been made to secure him for the head of the Vienna Opera. Nor is it violating conscience of Saint-Sulpice from opera "Mansonet Massenet" Scene of Saint-Sulpice from opera "Massenet" Massenet comment.
Since Dr. Muck arrived in America last recognition of a word rest sometimes on the other.

In all words in which the outline is clamoring for they would instantly discover that it was not as good as the cover that it was not as good as the ching they had discarded.

New York organization have become well known as the country dance. In the country dance of the musical season in those cities, and it is reported that the Groups two and three will be round dances too happy to have him back. In additionally the school of the country dance of the school of the country dance. The school of the country dance of the country dance of the school of the country dance. The school of the country dance of the country dance of the country dance of the country dance. The school of the country dance of the country dance of the country dance of the country dance of the country dance. The school of the country dance of the country dance. The country dance of the last Philharmonic concert in Washington and will include among others the schot- to these offers Dr. Muck has been requested not give proper attention to the subject vious records of attendance at the New French dancing master in 1851; the waltz. Darmstadt and other German cities and o lead special performances of opera in wowel, but give it sufficient time to of declaration need hardly expect to stamp its individuality on the hearing escape criticism by the ingenuous of the auditor. For illustration look at method of declaring that it is impos-

Concerts of the Week. SUNDAY---Philharmonic Society. Carnegie Hall, 3 P. M.

Symphony Society, Aeolian Hall, 3 P. M. Cavalieri-Muratore concert, Hippodrome, 8:15 P. M.

Opera Concert, Metropolitan Opera House, 8:15 P. M. MONDAY-Flonzaley Quartet, Acolian Hall, 8:15 P. M.

TUESDAY-Herbert Witherspoon, song recital, Acolian Hall, 3 P. M. Musical Art Society, Carnegie Hall, 8:15 P. M.

WEDNESDAY-Olive Mead Quartet, Rumford Hall, 8:15 P. M. Schola Cantorum, Carnegie Hall. 8:15 P. M. THURSDAY -- Philharmonic Society.

Carnegie Hall, 8:15 P. M. FRIDAY - Philharmonic Society. Carnegie Hall, 2:30 P. M. Symphony Society, Aeolian Hall, 3:10 P. M.

Celeste Hecksher, Aeolian Hall, 8:15 P. M. SATURDAY-Young People's Symphony Society, Carnegie Hall, 2:30

Chansons Provensales (Songs) Muratore.

Herbert Witherspoon, bass, will give a song recital at Aeolian Hall on Tuesday Beethoven Franz Schubert .Hans Hermann Joh. BrahmsG. Bizet

(Old English Elizabethan Love Song.)
I know where I'm going, she said The next market day,
(Old Irish Country Songs arranged by
Herbert Hughes.)

William Hinshaw, barytone, of the opera will give a song recital next Sunday after noon at Carnegie Hall. The programme Himmel and Erde. De Hütte. Ihre Stimme..... Ins Freie.... Robert Schuma Der Atlas Der Doppelgänger Fahrt zum Hades Postillion Kronos Franz Schube: Das Gebet

gramme will be the humorous tone poem of the Czechian composer, Mrazek, en-titled "Max and Moritz" which has been played with such extraordinary success in Chicago. There will be no soloist Saturruhlingssegen. Hugo Brückler errath... lell Schmetternd ruft die Lerche Mischa Elman will be the special feature of the Metropolitan popular concert on Sunday evening next, when he will play the Sunday evening next, when he will play the Mendelssohn concerto with orchestra and the Serenade Mélancholique by Tschai-kowski and Caprice Basque by Sarasate. He will give his next recital in Carnegie Hall on Saturday afternoon, March 30.

> Quartet C major. .Dittersdort Quintet F minor Brahms
> The assisting artist will be Ernesto Consolo. On Wednesday evening at Carnegie Hall the MacDowell Chorus and Madrigal Singers of the Schola Cantorum of New York, Kurt Schindler, conductor, will say the following programme of capella music with the aid of Mary Jordan

ontralto. Sunset ("Der Abend")..... RichardStrauss Three Part Songs Irish and English folk tune settings (first time in America). . Percy Grainge Granville Bantock Atalanta in Calvdon

Choral Ode for 20 Parts (first time in America America). I'wo Anthems of the Russian Church. Their first presentation in the English language.)

THE OPERATIC PROGRAMME.

Although there will be no novelties or revivals at the Metropolitan Opera House this week-the eighteenth of the season-the of this work that the celebrated the forces of the institution are daily occupied albrechtsberger, a contemporary of the composer, said when it was shown him, one of the most interesting works yet presented under Mr. Gatti-Casazza's managesented under Mr. Gatti-Casazza's manage-ment, Moussorgsky's opera, "Boris Go-dounoff," the first and considered by many critics as perhaps the most typical and original of all Russian lyric dramas. The original of all Russian 1971c dramas. The orchestral and stage rehearsals are being conducted under the direction of Mr. Tecanini, who with Mr. Gatti-Casazza is an enthusiastic admirer of this product of tate to characterize the gift of the composer. "Boris Godounoff" may be looked for toward the end of the month. "Tosca" will be sung to-morrow night by

Mmes. Fremstad and hubourg and Messrs. Caruso, Scotti, Ro. .. Pini-Corsi, Bada,

"The Tales of Hoffmann" will be given on Wednesday evening with Mmes. Hempel. Bori, Duchene and Maubourg and Messrs. Jörn, Gilly, Rothier, Didur, De Segurolae Reiss and Rossi Mr. Poisco will con Massenet's "Manon" will be given as an

extra matinée on Thursday with Miss Farrar, Mmes. Maubourg, Duchene and Sparkes and Messrs. Caruso, Gilly, Rothier, De Segurola, Reiss and Ananian, Mr. Toscanini conducting.
"Il Trovatore" will be the evening opera with Mmes. Gadski and Homer and Messrs

Martin, Amato and Rossi, Mr. Sturani conducting. "Die Walküre" will be sung on Friday night by Mmes. Fremstad (Brunnhilde),

Gadski (Sieglinde) and Homer and Messrs. Urlus, Braun and Ruysdael. Mr. "La Traviata" will be the Saturday mati-

he Hipp-née opera with Mmes. Hempel, Maubourg and Mattfeld and Messrs. Macnez, Amgte Rossini and Ananian. Mr. Sturani will conduct "Faust" will be the popular price bill Saturday evening with Miss Farrar, Mmes Lucien Muratore. Fornia and Mattfeld and Messrs. Jörn.

Aria from opera "Mephistopheles".....Boito Gilly, Rothier and Begue. Mr. Sturani

will conduct. Mme. Leginska, pianist, will play at te-night's "Opera Concert," Mme. Louise Homer, Ellison Van Hoose and Carl Braun will sing. "Lohengrin" will be sung by the Metro-

Ponchielli politan Opera Company at the Brooklyn conductor. Academy of Music next Tuesdaylevening. This will be the company's fourteenth and last appearance in Brooklyn this season. The cast will include Mmc Destinn as Elsa, Mmc. Homer as Ortend, Mr. Urlus in the title role, Mr. Buers as Frederick and Mr. Griswold as the King. Mr. Hertz will conduct.

A special performance of "Parsifal" will be given on Good Friday afternoon.
March 21, at the Metropolitan Opera House.